

NEWSLETTER OF THE ASSOCIATION OF KANSAS THEATRE

# the marquee • volume 12 • no. 4

Summer, 1986



Veda and Bruce Rogers in HELLO, DOLLY!

## TERESA STOHS NEW AKT PRESIDENT-ELECT!

In AKT's recent election for the position of President-Elect, Teresa Stohs, current Chair of Secondary School Theatre Division, received the most votes and will thus take office as President at the conclusion of the Annual AKT Business Meeting March 29, 1987 (at the end of the Convention).

Annette Klein will serve on the AKT Board as a Member-at-Large until the results of the next election are in and a new Member-at-Large has been determined.

Gina Phillips will serve as SS Chair.

## BRUCE AND VEDA ROGERS INDUCTED INTO AKT HALL OF FAME

At the 12th Annual AKT Business Meeting and Awards Ceremony, Bruce and Veda Rogers were inducted into AKT's Hall of Fame, in honor of their lives in theatre in Kansas and their commitment to the development of young artists through their Vassar Playhouse production program and through activities sponsored by the Kathryn Rogers Foundation for Artists.

Bruce and Veda have known each other "forever," at least since grade school which they attended together in Quenemo. They did high school together, county fairs, women's clubs, amateur theatre things. Veda's family (11 total) had their own orchestra, with Veda on the triangle at age three. Bruce's father was an old vaudevillian who managed cousin, Ginger's, act until a Charleston contest with one of his songs won her a screen test. Both Bruce and Veda majored in music education at KU. Following a 3-year stint in the Air Force, they moved to Junction City and were very active with the Junction City Little Theater, "dragging the three little Rogers to rehearsals because we couldn't afford a sitter." Graduate work in voice and music at KU was next, then a move to Winfield where they established the Winfield Community Theatre. In 1970 they established the Vassar Playhouse, which began as a summer venture, and became a year-round program in 1978. In 1980 they founded the Kathryn Rogers Foundation for Artists in memory of their daughter, Kate, who died in 1978 following a brief illness. As tribute to a young talent, the purpose of the Foundation is to support the emerging artist. The addition of several pullman and dining cars to the Playhouse created "Vassar Junction."

Bruce and Veda's greatest pride is their "kids," some 175 men and women who are scattered throughout the world...some teaching...some singing in the stage chorus...some building sets...some working professionally, but all working in some form of "THEATRE," -- Bruce says, "God help them!" We say, "God bless them, and bless Bruce and Veda Rogers for their vision and commitment and hard, hard work! And for saying "yes" to AKT service as head of the Professional Division and later as Secretary/Treasurer, and for all your assistance with auditions and exhibitors. Thanks so much!





## BOOKS AND RESOURCES

**SOCIETY FOR NONPROFIT ORGANIZATIONS' RESOURCE CENTER:** publishes books on organization, recruiting volunteers, legal issues, financial management, development, insurance issues, etc. Write to the Society: 6314 Odana Rd., Suite 1, Madison, WI 53719.

**THEATRE ARTS DISCOVERIES** by Joan Lazarus is a leader's guide for informal drama activities, especially for recreation and youth leaders, specialists, classroom teachers and others who use drama with young people. For information write: Theatre Arts Discoveries, University of Wisconsin/Madison, 726 Lowell Hall, 610 Langdon St., Madison, WI 53703.

Limelight Editions has published a revised edition of Brooks Atkinson's 1970 classic **BROADWAY**, with "distinctive prose and hundreds of photographs all intact--hugely entertaining and informative, a must for theatre lovers and students of the art." Write The Theatregoer, 28 W. 38th St., 12W, New York, NY 10018. Cost \$14.95 plus \$2 postage.

**THE NATIONAL ART EDUCATION ASSOCIATION** has published a checklist for school board members and elementary school principals that details the essentials of a quality art education program; also handy for interested parents to have to check up on the school system. Single copies free by sending a self-addressed, stamped envelope to NAEA, 1916 Association Dr., Reston, VA 22091.

**USITT** has published a Theatre Technology Directory which lists individuals and organizations who are prepared to give workshops, lectures or artist-in-residencies on such subject areas as Arts Administration /Theatre Management and Theatre Architecture and Engineering. \$6 for USITT members, \$7 for non-members. Send check to: USITT, 330 W. 42nd St., Suite 1702, NY, NY 10036. Attn: Debbie Lewis.

**THE NONPROFIT'S GUIDE TO CREATING AN EFFECTIVE GOVERNING BOARD** by Harry H. Jennings and Paul B. Hood, 1984, is available for \$17 (looseleaf). Write: Jennings, Hood & Associates, 913 Westham Parkway, Richmond, VA 23229.

**SURVEYING YOUR ARTS AUDIENCE** is the latest publication of the NEA Research Division. Chapters include: why an audience survey, developing a questionnaire, sample design, collecting survey data, data processing, interpreting and presenting survey results. There is an appendix with model survey questions. Available in soft cover for \$9.00 plus \$1 postage from: The Publishing Center for Cultural Resources, 625 Broadway, NY, NY 10012 (phone: 212/260-2010).

**THE BBC SOUND EFFECTS LIBRARY** is available from Films for the Humanities, Inc., P.O. Box 2053, Princeton, NJ 08543. For details call 1-800-257-5126.

The National Endowment for the Arts has published a handbook, **THE ARTS AND 501, A 501 HANDBOOK**. This is a guide to how to make the arts accessible to the handicapped. Copies are \$3.75 each and available from: Government Printing Office, Superintendent of Documents, Washington, DC 20402. Ask for Stock Number 036-000-00047-3.

**FEDAPT** (Foundation for the Extension and Development of the American Professional Theatre) has several excellent publications, including **MARKET THE ARTS!**, **IN ART WE TRUST**, and **NO QUICK FIX (PLANNING)**; also **SUBSCRIPTION GUIDELINES**, **BOX OFFICE GUIDELINES** and **INVESTIGATION GUIDELINES**. For brochure, write to: FEDAPT Publications, 165 W. 46th St., Rm. 310, NY, NY 10036.

**READERS THEATRE SCRIPT SERVICE** publishes a catalogue of literature. Write: RTSS, P.O. Box 178333, San Diego, CA 92117.

**THEATRE COMMUNICATIONS GROUP (TCG)** has a brochure of publications for theatre and performing arts. Write: TCG, 355 Lexington Ave., NY NY 10017.

**PAJ PUBLICATIONS**, a Division of Performing Arts Journal, Inc., has a catalog of current titles. Write to: PAJ Publications, 325 Spring St., Suite 318, NY NY 10013.

## MORE RESOURCES...

**COMMUNITY SERVICES CONSULTANTS, LTD.** publishes a number of valuable books and monographs, including **THE DETERMINATIVE TEAM**, **EVALUATION--BANE OR BOON?**, **LEADERSHIP DEVELOPMENT**. Write to: CSC, Ltd: P.O. Box 4744, Rumford, RI 02916.

**VOLUNTEER READERSHIP** is a catalogue of books and tools to help managers and volunteer leaders do their jobs better. For your copy, write to: **VOLUNTEER--The National Center**, 1111 N. 19th St., Suite 500, Arlington, VA 22209.

**FUND RAISERS:** Numerous sources are available for fund raising materials, including:

**PUBLIC SERVICE MATERIALS CENTER**  
111 N. Central Avenue  
Hartsdale, NY 10530

**THE TAFT GROUP**  
5125 MacArthur Blvd., NW  
Washington, DC 20016

**THE FOUNDATION CENTER**  
79 Fifth Avenue  
New York, NY 10003

**THE GRANTSMANSHIP CENTER NEWS**  
1031 S. Grand Avenue  
Los Angeles, CA 90015

**FUND RAISING MANAGEMENT**  
(a magazine)  
Hoke Communications Inc.  
224 Seventh St.,  
Garden City, NY 11530-9990

**PUBLIC MANAGEMENT INSTITUTE**  
333 Hayes St.,  
San Francisco, CA 94102

**FUND-RAISING INSTITUTE**  
Box 365  
Ambler, PA 19002-0365

## ADDITIONS TO AKT SCRIPT LIBRARY

Since January, AKT has received the following scripts:

And Then I Wrote  
Beethoven's Tenth  
A Christmas Carol (Greenwood)  
Dracula: The Musical?  
The Dresser  
Happy End  
Hoodwinked  
The Necklace & Other Stories  
No More Secrets: The Musical  
Requiem for a Heavyweight  
Romance Language  
Serious Business  
Shivaree  
Sly Fox  
Snacks  
Split Decision  
Spokesong  
To Gillian on Her 37th Birthday  
Twice Around the Park  
Up from Paradise  
We Won't Pay! We Won't Pay!

AKT has also received the following books:

**SUBSCRIBE NOW!** by Danny Newman  
**GRASSROOTS FUND RAISING BOOK** by  
Joan Flanagan  
**SUCCESSFUL VOLUNTEER ORGANIZATION**  
by Joan Flanagan

In addition, several back issues of the magazine, **VOLUNTARY ACTION LEADERSHIP** have been received with articles on such issues as Women in Volunteering, Volunteer Recruitment, Volunteer Job Design, The Nonprofit Board, Planning Meetings, Evaluation, etc.

All these, plus some 1200 other scripts and texts are available from AKT at no charge to members except return postage. Contact the Central Office, 1334 Lakeside Drive, Topeka, KS 66604.

## CALENDAR

September 6 - AKT Executive Committee Meeting - Topeka  
October 5 - AKT Board Meeting - Lawrence  
December 7 - AKT Board Meeting - Topeka  
February 8 - AKT Board Meeting - Emporia  
March 26 - AKT Board Meeting - Salina  
March 27-29 - AKT Convention and AACT/FEST - Salina  
April 24-26 - Region 5 AACT/FEST - Sioux Falls, SD  
June 10-14 - National AACT/FEST - Norman, OK



## CONVENTION NOTES

AKT held a great convention back in February in Overland Park. With Colleen Dewhurst as our headliner, we also had the blessing of input from Steven Kaagen, Vermont Commissioner of Education; Carol Fineberg, Arts in Education Specialist; Governor John Carlin; KAC Executive Director, John Carey; and adjudication and stimulating workshops by Sam Smiley, Jerry Proffit, Suzan Zeder, and Dana Nye; and grantsmanship advice and counsel from Max Wilson, KAC grants director.

Governor Carlin commented on the importance of the role AKT members play and the programs we manage in our work: "As Governor, I certainly understand and appreciate the necessity for the arts, the humanities, for the role of the theatre in schools. I say that not just because this is the audience and it's appropriate to say, but because I recognize the necessity that in education we have a balance. As I look back on my own educational experience, I can't recall a single student who failed because they participated in the arts . . . As a Governor dealing unfortunately with too many people in our correctional institutions, I found very

few who were there because they spent too much time with the arts, studying music or learning how to draw. . . . Balance is the critical issue, and as we try to excel in terms of math and science we simply can't forget the other skills that are so important in the overall picture. It's to that end that I'm committed, and why I'm here to be part of this awards ceremony [honoring high school drama teachers and administrators]."

John Carey challenged us to think what life would be like without art. "What if, instead of having plans for a house we had to write out the plans in longhand--we couldn't draw them...obviously, we would develop a new industry here; we would have writers, writing houses. . . . [or] try to express love without using poetry--a love letter, for instance, would read sort of like 'I feel funny whenever I'm near you.' (I actually did receive a letter like that once, and even though I thought it lacked certain poetic elements, I was somewhat moved by it until I realized it was addressed to 'occupant.'). [or] What about a national anthem without music at the start of a football game? [or] How do you teach a severely dyslexic student

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## CONVENTION NOTES, continued

without visual cues or theatre? How do you teach them history without telling them stories? How do you teach them about life if you can't have them do a little role-playing?

We don't have a definition for art, but we do know that it is probably something that touches a little part of every part of our lives. It is a thread that runs through a lot of things that we do. In fact, it is a continuum. It is both a product and a process. It is a problem-solver--remember our example about how to design and communicate about a house. It is a communicator--to be used with a dyslexic. It is a motivator--remember our national anthem. It is a political force. It is a tool for teaching and learning.

Why is [art] important? More people are swayed to action of one sort or another by national anthems, by music, than by words. Think about the power of music, think of the power of theatre, think about the power of a painting, a visual image...

We must teach children, we must teach adults, we must teach everyone of every race, creed and color, handicapping condition, and national origin how to use elements of the arts in their own lives. As problem-solver, we must teach people to analyze artistic techniques so they do not become intellectually half-sided people. If we fail to teach children how to analyze the arts, we are raising a nation of manipulatable sheep. If we fail to teach them the arts, if in this rush to basics we leave out the arts, we really doom future generations. If the next generation doesn't understand resolution and negotiation, what is going to happen to them? What is going to happen to us?

How do they learn it? They learn it through studying music, listening for tone and resolution. Through theatre, by having to put yourself in someone else's shoes; having to study someone else's life so intensely that you practically become that person, and all of a sudden you wake up one morning and realize you've understood a new point of view you didn't know existed...



# CONVENTION NOTES, continued

How do we do it? Not by closing our mouths and sitting on our hands. We do it by communicating in every way possible. If you can talk to people it's wonderful. If you can act, that's wonderful. If you can sing, that's wonderful--make sure you do it. Make sure you go forth and have people listen to you. We cannot hide our lights under a bushel. We cannot keep these things to ourselves that we know are important to the world. If you can speak to educational administrators and school board members, then you've got to. If you don't want to talk to them, then invite them to your show. It is only if we all go out there and tell people how important the arts are, use whatever argument you can, that we will get anywhere with getting the arts not only into the curriculum, but into life."



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# AKT THANKS CONTRIBUTORS!

Our 1986 Convention was partially underwritten by generous grants and in-kind contributions from the following:

IBM - \$2000  
KAC - \$1000 (above basic grant)  
J.C. PENNEY - \$ 800  
SALINA CONV.- \$ 500  
BUREAU  
HUMANA HOSP.- \$ 250

In addition, AKT received financial support from the Johnson County Arts Council, the Olathe First National Bank, the Shawnee Mission High Schools, the Barn Players, and our Exhibitors (Stage Mothers, Mercer Zimmerman, Inc., Heartland Scenic, Cooper-Smith Lighting, Allied Theatre Crafts, SECT, Lighting Methods and Electro-Voice).

Johnson County Community College gave extraordinary in-kind support in terms of space and audio-visual services, printing and registration support. Olathe South High School allowed us the use of their beautiful theatre for Colleen Dewhurst's performance.

THANK YOU, ONE AND ALL!

## 1986 NATIONAL CONFERENCE OF YOUTH THEATRE DIRECTORS

This conference will be held Oct. 10-12, 1986 at the University of Wisconsin/Madison. It features presentations by guest directors, producers and educators, plus working sessions on marketing, educational programs, volunteer management, funding and artistic concerns. A special event features performances by the Children's Theatre Company of Minneapolis and by The Children's Theatre of Madison.

Conference fee is \$65 (\$55 if paid by September 20th). For more information, contact Joan Lazarus, Coordinator, Dept. of Continuing Education in the Arts, UW/Madison, Madison, WI 53703. Or call 608/263-6378.

This program is endorsed by the American Association of Theatre for Youth (formerly Children's Theatre Association of America).

# SUMMER THEATRE ACROSS THE STATE

## REGION I (NORTHWEST KS)

Fort Hays State University  
Call: 913/628-4449

June 27-28 - DANDELION WINE

Footlighters/Russell Arts Council  
Call: 913/483-4891

July 24-26 - THE ROBBER BRIDEGROOM  
(dinner theatre)

## REGION II (NORTH CENTRAL KS)

Brown Grand Players (Concordia)  
Call: 913/243-2553

May 30-31, June 1 - THE OCTETTE BRIDGE  
CLUB

Kansas State University Summer Repertory  
Call: 913/532-6398 or 532/6875

In repertory July 9-August 2:

MUCH ADO ABOUT NOTHING  
CHAPTER TWO  
CURSE OF THE STARVING CLASS

Marymount College (Salina)

June 21-22 - GODSPELL  
June 27-29 - GETTING MY ACT TOGETHER...

Marysville Area Community Theatre  
Call: 913/562-2199 or 562-2851

July 18-20 - FIDDLER ON THE ROOF

Salina Community Theatre  
Call: 913/827-6126

June 27-29 - WORKING

Summer Theatre of Waterville  
Call: 913/785-2141

June 13-15 - LOVERS LEAP

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LOOK FOR YOUR RENEWAL NOTICE IN THE MAIL

SOON!

## REGION III (NORTHEAST KS)

Atchison Performing Arts Association  
Call: 913/367-1647

June 14-5, 21-22 - ELVES & THE SHOEMAKER  
July 18-20, 25-27 - THE KING AND I  
Aug. 22-24, 29-31 - LEGEND OF SLEEPY HOLLOW

Barn Players (Overland Park)  
Call: 913/381-4004

June 6-8, 10-14 - COLE  
June 20-22, 24-28 - ON THE RAZZLE  
July 11-13, 15-19 - TO GRANDMOTHER'S  
HOUSE WE GO

July 25-27, 29-31, Aug 1-2 - GREATER TUNA  
Aug. 8-10, 12-16 - JOSEPH & THE AMAZING  
TECHNICOLOR DREAMCOAT

Gaslight Theatre (Fort Riley)\*\*  
Call: 913/239-2180

May 30, June 3, 6-7 - COLE

(\*\*Editor's Note: We understand from Linda Huff at Gaslight that the Music/Theatre Section at Ft. Riley will be eliminated effective 1 October 1986. Our regrets and sincere best wishes, Linda - AKT)

Helen Hocker Theatre (Topeka Parks & Rec)  
Call: 913/273-1191

May 9-11, 16-18, 22-25 - SOME ENCHANTED  
EVENING

June 25-29, July 1-3 - TALES FROM HANS  
CHRISTIAN ANDERSEN  
Sept. 5-7, 12-14 - HELLO, DOLLY!

Olathe Community Theater  
Call: 913/782-2990

June 25, 27-28 - THE EMPEROR'S NEW  
CLOTHES

Paola Civic Theatre  
Call: 913/294-3833 or 294-5374

July 25-27 - FUNNY GIRL

Theatre for Young America (O. Park)  
Call: 913/648-4600

June 14-15, 17-22, 24-29 - SNOOPY  
July 12-13, 15-20, 22-27 - PRINCE AND  
THE PAUPER



Kansas Summer Theatre Schedules

REGION III, continued

Theatre in the Park (Shawnee Mission)  
Call: 913/831-3355

June 20-22, 27-29 - SEVEN BRIDES FOR  
SEVEN BROTHERS

July 4-6, 11-13 - ANNIE  
July 18-20, 25-27 - HOW TO SUCCEED  
IN BUSINESS WITHOUT REALLY TRYING  
Aug. 1-3, 8-10 - MIDSUMMER NIGHT'S DREAM

Tonganoxie Community Theatre  
Call: 913/845-3283 or 845-2540

June 6-8 - DAMN YANKEES

Topeka Civic Theatre  
Call: 913/357-5211

May 23-June 8 - BREAKFAST WITH LES  
AND BESS  
June 27-July 28 - A CHORUS LINE

University of Kansas Summer Theatre  
Call: 913/864-2982

June 26-28 - THE GOLDEN FLEECE and THE  
HARMFULNESS OF TOBACCO  
July 11-13, 18-19 - THE 1940's RADIO  
HOUR

Washburn University of Topeka  
Call: 913/295-6639

June 20-22, 27-29 - PUMP BOYS AND  
DINETTES  
July 18-20, 25-27 - TABLE SETTINGS

Wyandotte Players (KC, KS)  
Call: 913/596-9690

June 5-8, 13-15 - FIDDLER ON THE ROOF  
July 10-13, 18-20 - VISIT TO A SMALL  
PLANET  
Aug. 14-17, 22-24 - OUR TOWN

REGION IV (SOUTHWEST KS)

Garden City Recreation

July - BYE BYE BIRDIE

Stafford Theatre Guild

Late spring - THE KING AND I

Ulysses Community Theatre

August - PAPER TOWN

REGION IV, continued

Wichita County Community Players  
Call: 316/375-2847

August 15 - LONE STAR

REGION V (SOUTH CENTRAL KANSAS)

Kechi Playhouse  
Call: 316/744-2152

June 5-29 - LAST OF THE RED HOT LOVERS  
July 3-27 - BORN YESTERDAY  
July 31-Aug 1-31 - ARMS AND THE MAN  
Sept. 4-28 - BELL BOOK AND CANDLE

Music Theatre of Wichita  
Call: 316/265-3107

June 11-15 - OKLAHOMA!  
June 25-29 - WHERE'S CHARLEY?  
July 9-13 - THE MERRY WIDOW  
July 23-27 - MAN OF LA MANCHA  
Aug. 6-10 - PETER PAN

Tri-Crown Family Theatre (Sterling)  
Call: 316/278-3248, 682-2881

May 31 - MELANIE & THE FAIRIE PRINCE  
(at Century II)  
July 26 - ELFIN HOLLOW  
(at Century II)

Wichita Assn. for Repertory Arts  
Call: 316/267-6357

Shakespeare in the Park, June 9 through  
August 8. Call the office for perfor-  
mance schedule.

Wichita Children's Theatre  
Call: 316/262-2282

July 19-20 - PIED PIPER OF HAMLIN and  
JAMES & THE GIANT PEACH  
(at Century II)

Wichita Community Theatre  
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Summer - TWO BY TWO

Kansas Summer Theatre Schedules

REGION V, continued

Wichita State University  
Call: 316/689-3368

June 19-21 - 1940's RADIO HOUR  
June 26-28 - PAINTING CHURCHES  
July 3-5 - JOHN LOVES MARY  
July 10-12 - GOD'S FAVORITE  
July 17-19 - DIAL M FOR MURDER  
July 24-26 - PUMP BOYS & DINETTES

REGION VI (SOUTHEAST KANSAS)

Chanute Community Theatre  
Call: 316/431-3213

Sept. 18-20 - HELLO, DOLLY!

Emporia State University  
Call: 316/342-5374

June 11-14 - THE FRONT PAGE  
June 25-28 - THE ODD COUPLE  
July 9-12 - THE CRUCIBLE  
July 23-26 - 1940's RADIO HOUR

Pittsburg Community Theatre  
Call: 316/232-3890

June 26-29 - MAME

Pittsburg State University  
Call: 316/231-7030

July 8-12 - HIAWATHA  
July 16-20 - SWEENEY TODD

QUOTE OF THE MONTH

"Live theater has to be more than  
entertainment.  
It must move people...  
Make them look at life with a new  
perspective...  
Feel something they've not felt  
before.  
If we don't do that,  
we're not doing our job."

--George Keathley  
Artistic Director  
Missouri Rep

\*\*\* EVALUATION REMINDER FOR SW BELL  
ARTS EXCELLENCE GRANTS RECIPIENTS

Civic and community theatre groups across  
the state who received grants from the SW  
Bell Foundation's Kansas Arts Excellence  
Program are reminded to submit written  
evaluations to Southwestern Bell Telephone  
within 90 days following a funded project  
or production. This evaluation should in-  
clude: a financial report, playbill, atten-  
dance summary and samples of all advertis-  
ing and media coverage.

Southwestern Bell Foundation will review the  
evaluations to determine the overall success  
of the Kansas Arts Excellence Program in  
1986 and to chart a course for future fund-  
ing of theatre projects in Kansas.

Evaluations should be submitted to the local  
SW Bell Telephone community relations mana-  
ger in your area. If you have questions,  
please call 913/296-8319 or your local SW  
Bell Telephone community relations manager.

FIRE AT JUNCTION CITY LITTLE THEATRE

After 36 years of gradual building, the  
Junction City Little Theater was badly da-  
maged by two fires of undetermined origin  
last November 11th. Severest losses were  
in the wardrobe department, which had been  
built up over 20 years into what JCLT be-  
lieved to be the largest costume department  
in the state. Lost were their most expen-  
sive and irreplaceable costumes--boxes of  
beaded cloche hats, high topped shoes, an-  
tique hats, a collection of military uni-  
forms dating back through WWI. Also gone  
were the expensive furs and brocaded cos-  
tumes from CAMELOT, all their men's antique  
frock coats, all the top hats and countless  
costumes they rented for Halloween and  
other occasions.

A fire restoration fund has been established.  
Send contributions to JCLT, Box 370, Junc-  
tion City, KS 66441. Anyone or any group  
who would have costumes to donate to re-  
build the costume and rental department  
may contact Mona Kessinger, 237 W. Vine,  
Junction City 66441.

Our heartfelt sympathies to the JCLT Board  
and Members. AKT encourages our members  
to assist JCLT if you can.



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## NEWS

Inspired by the 1986 Convention's focus on theatre education in the community, TERRY SIMMONS of Olathe went back to her job at Indian Trail Junior High School and planned an event she called "The Superintendent's One-Act Play Festival." Students and faculty from each of the three Olathe junior high schools came together one evening in April to share the work of their respective theatre programs. The project was so successful that plans are now being made to schedule an even bigger festival for next year. Bravo, Terry!

The University of Kansas is hosting the Kansas Conference on Theatre for Young Audiences in Lawrence, October 16-19, in honor of JED DAVIS, who for many years has been a leader in the field and who will be retiring in January. The Conference will feature children's theatre performances and a full program of scholarly panels and papers. It is believed this conference will profoundly shape the course of children's theatre education during the next decade. Additionally, it will pay homage to a na-

tional leader to whom child audiences and children's theatre workers everywhere owe gratitude for a lifetime of distinguished service.

CLOUD COUNTY COMMUNITY COLLEGE presented Grease this past year and a 1954 Plymouth was customized for "Greased Lightning." It is available for rent. It was shortened to a 2-door convertible, but is still 6 ft. wide and weighs 1100 lbs. It is painted blue with orange and yellow flames. If you are interested, contact Susan Sutton at CCCC (913/243-1435).

AMERICAN ASSN. OF THEATRE FOR YOUTH is sponsoring an unpublished play reading project to give playwrights for young audiences a forum through which they may receive constructive critiques of their work. Contact Lou Furman, Washington State Univ., Pullman, WA 99164-2420. The deadline for submission is September 30, 1986.

## Awards

Besides the Hall of Fame Award bestowed this year on Bruce and Veda Rogers, AKT also recognized others in the state who have made and continue to make a contribution to their communities through theatre:

### Certificates of Recognition:

Lesle Frost - for the development of the Johnson County Community Theatre Festival, held in November each year.

Annette Klein - for her outstanding work in creative drama with students at USD #501's unique Adventure Center.

### Outstanding Achievement Award:

Topeka Civic Theatre - for 50 years of providing theatre opportunities for the citizens of Topeka/Shawnee County and for its national and international recognition for excellence.

### Special Recognition:

Steve Cathey - for conceiving the Southwestern Bell Foundation Kansas Arts Excellence Awards, and daring us to dream big dreams.

### Kansas Business and Theatre Awards:

Doubletree Hotel, Overland Park - for assistance in setting up this year's convention.

Gill Studios, Lenexa - for support of the Barn Players.

King Travel/Eastern Airlines, Topeka for underwriting THE DRESSER at Topeka Civic Theatre

Landmark Hotel Corporation/Holiday Inns of Topeka - for underwriting RED, HOT AND COLE at Topeka Civic Theatre

Kansas Power and Light Company for underwriting the January Studio Season at Topeka Civic Theatre

Hallmark Cards/Topeka for providing financial support for remodeling the Greene Room at Topeka Civic Theatre

Bartlett & West, Engineers for providing expertise and financial support for the paving of Civic Theatre's parking lot

### Kansas Business and Theatre Awards, cont.

Harding Glass Company, Topeka for providing the mirrors for the Topeka Civic Theatre Rehearsal Hall

Ed Marling's Furniture Company, Topeka for providing significant financial support to Topeka Civic Theatre in 1985-86.

### Outstanding High School Administrators

- 1A - Gregory Mann  
(John Dunn, honorable mention)
- 2A - Ernest Price
- 3A - Larry Schulenberg
- 4A - Tom Trigg  
(Sister Cepelka, honorable mention)
- 5A - Tom Hedges
- 6A - Don Roberts

### Outstanding HS Drama Teachers

- 1A - Del Strecker
- 2A - Susan Watts  
(Kathy McCormally, hon. mention)
- 3A - Shirley Windhorst  
(Barb Lehman, honorable mention)
- 4A - James Opelt  
(Dave Dutton, honorable mention)
- 5A - Jim Shepherd  
(Linda Webb and Diane Egbert, honorable mention)
- 6A - Sally Hersh  
(Tom Frye and Martha Herrick, honorable mention)

### QUOTABLE

"Art is not only a presence in our midst, but a promise as well, a special declaration of our intention to fashion a future that is more in keeping with our heritage, our ideals, our dreams for ourselves and our children. Art invokes the future; this is an inherent feature of its appeal. For the arts do not have a high priority among those without purpose and energy, without vision and hope."

--George Weissman, Chairman  
Philip Morris Inc.  
AMERICANS AND THE ARTS III



THE IMPORTANCE OF THE ARTS  
(remarks by Steve Kaagen at the 1986 AKT Convention)

I want to talk to you about the kind of world we live in, talk about the role of the arts in education, and make some interesting connections between the arts and some other important matters that all of us care about a great deal, and then end up by talking about what schools would look like if, in fact, the role of the arts were more integral.

I want to begin with two profound questions, and lead to some others. First, is Coke It? and second, is Pepsi the Real Thing? And for both, if not, why not? And if it's yes, can you justify it? And if you come up with a yes to one and a no to the other, how do you account for the differences? Is Coke It? Is Pepsi the Real Thing?

If you can go through this exercise without laughing a little bit, as you did, or crying, you are a better person than I am. The persistent fact is, and one we must acknowledge as educators, that we no longer live in a world of "early to bed, early to rise, makes you healthy, wealthy, and wise." We live in a world with a totally different symbol system, predominated by very different modes of communication. Neal Postman, an NYU Communications Professor, just wrote a book in which he sums it up very well. He says when all information was a product of the printing press, it was enough to educate students in logic, rhetoric and semantics. The language arts are the principal defense, states Postman, against the misuse of reason. Teachers try to protect students against phony claims, but claims must be made in language. In modern advertising, propositions are as scarce as unattractive people. The truth and falsity of claims is not at issue. One can dislike a commercial, one cannot refute it. The fact is, Coke is It and Pepsi is the Real Thing. These are not English sentences--they are not. They are aural and visual thrusts, using common English words, and I think we have to learn to accept their predominance in our society.

If the symbol systems are changing, then the role of arts in education must, I think, play a larger role. What role do they play? Perhaps the guru of this business about which we care so much--the arts in education--is Eliot Eisner. Whether or not he can

prove his contentions, they make good sense to me. He says, and I think very well, that even though they, the arts, represent the highest level of human achievement in our culture, they are now afforded little place in the school curriculum. At the elementary school, they command less than 3%--less than 3%--of the instructional time per week. And at the secondary level, approximately 80% of all high school students enroll in no arts courses during the 4 years they are in attendance. Less than 3% of all school districts require study in one of the arts as a condition of graduation.

One of the questions I get persistently from legislators is: "So, what's the difference?" Let me draw some connections that I think will help you understand what the difference is, if you don't already.

First, the connection between the arts and intelligence, the arts and what our business ought to be about in schools--to cultivate intelligence. In 1972, a UNESCO report asserted that we as human beings use about 10% of our human capabilities. Howard Gardner, in an excellent piece called "Frames of Mind," articulated the various forms that human intelligence takes, and in that book he outlines seven forms of intelligence which inhere in all of us. I'll just mention and highlight them very briefly:

1. Linguist--the archetypical example of that is the poet

2. the Musical--the archetypical example being the composer

3. Logical/mathematical--I need not do much more with that--that really predominates a great deal, particularly in intelligence testing as it is today

4. Spatial--perhaps best exemplified in the following example: chessmasters have a remarkable ability to reconstruct a chess board that they have seen for just a few seconds, providing only that the chessmen on the board were set in a meaningful position. If, however, the chessboard has randomly located figures positioned upon it, the chessmaster performs no more accurately than a rank novice.

5. Bodily/kinetic--best exemplified by the following quotation, which I love, by Isadora Duncan who said, "If I could tell you what it is, I would not have danced it," or, if you don't like Isadora Duncan, how

Kaagen, continued

about Wayne Retski of the Edmonton Oilers--don't laugh--who said that nine out of ten people think what he does is instinct. It isn't. Nobody would ever say a doctor had learned his profession by instinct. Yet in his own way, he's spent almost as much time studying hockey as a med student puts in studying medicine.

6. Interpersonal intelligence--perhaps best exemplified by Ghandi or Lyndon Johnson, or whoever you will.

7. Intra-personal intelligence--best exemplified by my wife, and I mean that.

The connections between the art and intelligence are plentiful and profound. If you look at the various ramifications that Gardner has spoken of in regard to the various forms of intelligence, the arts predominate. Just look at them in a linear way: 4 or 5 out of 7 have to do with the arts. Or look at them in an organic way: so much of the unused capacity of human beings has to do with that which can only be learned through the arts. If we're not concerned about that as educators, as people working with young children, then we are missing something very important about our work with them.

The second connection I want to make is between the arts and critical thinking. So much has been said in so many reports about the status of public education, that students are not capable of refined judgments, of higher order skills, of well-honed reasoning. And yet so little is granted the arts for what they could do with students in the development of higher order skills. Higher order skills are nothing but an exercise of judgement which depends in great part on the following capacities: an ability to cope with ambiguity, to experience nuance, and to weigh the trade-offs amongst alternative courses of action. I know that Governor Carlin knows the difficulty of weighing the trade-offs amongst alternative courses of action. Says Eisner again: these skills not only represent mind operating in its finest hour, but they are precisely the skills that characterize our most complex adult life tasks. The problems that perplex us as adults are not those that could be treated by algorithms and verified proof. School programs that inadvertently teach children that there is a correct answer to each important problem they encounter (so much of school programs

still do that, by the way), misteach children in important ways. The cultivation of judgement is best achieved when the tasks and content children encounter in school provide the space for such skills to operate, and you and I, I think, will both agree that when the arts are well taught, such skills have an essential place.

Finally, let me cast a connection between the arts and innovation, imagination, and productivity--so much a concern these days as we think about international competition, international economic competition. Two short vignettes from my own experience:

When I was the Provost of Pratt Institute in New York, a school concerned in great part with the arts, I had the experience of also being the head of the Pratt Development Corporation, which tried to match the skills of Pratt faculty and students in art and design, in architecture and engineering, with the corporate world. In the course of one week, the following happened to me. I had the opportunity to go to Dallas, Texas, to meet with the head of a large American airline, which will go unnamed, and I tried to interest this Chief Executive Officer in the opportunity at low cost that he might avail himself of with regard to the talents of Pratt students in design. I talked about such problems as the cart in the aisles--one which we all know about, problems of the presentation of food, of how to get from the airplane, how to get from the car to the airplane. I tried to convince him as articulately as I could, that Pratt's students and faculty could work and help with those problems. He told me first that he wasn't interested in working with our designers--he had more designers than he cared to have in Tulsa. The fact of the matter was those were engineers, not designers, a small problem. The other thing he told me is he saw no particular difference that such work could make to his bottom line. I left his office dismayed and depressed, feeling that the corporate world in America, at least its corporate leadership, had a small future.

When I returned to Pratt, outside the President's office were 10 Japanese businessmen. Ten--ten Japanese Businessmen. They had come to Pratt to conduct a fashion design competition because they were interested in the freshness of our approach, because they were interested in what Pratt students could do. They conducted the com-



#### Kaagen, continued

petition and made five awards to Pratt students who went on location to St. Croix in the Virgin Islands where they took pictures for two weeks and had a wonderful time. And the Japanese were equally happy with their work. I think that there is much to learn. We have much to learn, and if you own an automobile, you know it. About the role of design and refinement. And what can be brought to bear that will make for greater imagination, inventiveness, and productivity, and so much of it can only be learned from the arts.

I would like to pass on and talk very briefly about some of the ways in which schools would be different if indeed the arts had a role to play much greater than they do now.

One of the things that fascinates me about elementary schools is the dichotomy between kindergartens and everything else. You will understand this, I think--this is about the performing arts. This is a kindergarten classroom. The room is noisy and alive with activity. A group of children wearing hats, their shoes stuffed into oversized adult footwear, is preparing for a "shopping trip" arguing loudly over who has misplaced the car keys. Two children are painting at a double easel, splashing huge dollops of red and green paint over large sheets of paper. Others are building with blocks on the floor and a number are sitting together at a table chattering nonsense words as they glue tiny bits of shiny paper, feathers and leaves to cardboard squares. That's kindergarten. The performing arts.

What happens in first and second and third and fourth grades? Why do those things disappear? What I learned from a research article is that all of that had to do with helping children to hold images in their minds for long periods of time, to take the ideas of others into account, and to use a great deal of language to communicate their ideas and to sustain play. Now, why are those important in kindergarten, but they are not important after kindergarten?

What I am saying to you is, if the elementary schools, first, second, third, fourth, and fifth grades would predominate with similar--more sophisticated, but similar kinds of activities as well, that they would be alive, and there would be oppor-

tunities for students to use the tactile and to come to grips with it as well as they do in kindergarten.

An example from the visual arts: I've argued amidst some controversy, that there ought to be juried 4th grade exhibits in elementary schools of visual arts. There are certain principles in the visual arts that can be learned. They can even be learned by fourth graders. And fourth graders with tremendous creativity, although it's being somewhat suppressed as one goes a little bit more, could in fact subject themselves, I think quite willingly, and would learn a great deal from some light touches of criticism, rather than assuming that everything a fourth grader does ought to be put up on the wall because it's great, just wonderful. Well, it's not very wonderful at all.

In music, I think every school, every elementary school ought to have some form of musical literacy program. So much can be learned from that, not just in music, as we know. And finally, if all of this were true, it would mean as we're certifying our teachers at the elementary level that they would have to be conversant in some form of a creative medium. All of those things I think are important.

At the secondary level, we have in Vermont I'm pleased to say (I don't know whether you do in Kansas) a fine arts requirement for graduation. It's been hard to achieve. We think it's important. We don't think it's the be-all and end-all, but we have it. We also concentrate a good deal of our effort on improving the role of the arts in the vocational program. You know, to be perfectly honest, so much of what we do in school is just downright silly. We have, for example, programs in vocational schools that try to train people on how to prepare for job interviews. Job Interview Skills. What we don't understand is that there isn't a student that has fulfilled the requirements of a theatrical program who couldn't do well in a job interview situation. It is very simple, and I think it's very important and a lesson that we have to learn. In-direction is sometimes the best way and the easiest way to the goal.

Finally, we've talked so much in vocational education about entrepreneur skills and inventiveness--what better way than

#### Kaagen, continued

through the arts to achieve those things? If personal appearance is so important in attaining a job, and sensitivity to color and line is important, then students who go through those programs ought to achieve those things. I also think at the secondary level that a universal exposure of all students, universally to all artists, would be an excellent thing, not only for their work as artists, but also what the difficulties of being a working artist, and the vocational aspects of it all. We all tend to have a somewhat mythical sense of working artists. I once had a friend at Pratt Institute who was a beautiful metal sculptor. All of his sculptures were under 34 inches. Spheres, gigantic spheres. And I went to him and asked how come they're all under 34 inches, and I was expecting some answer out of Zen Buddhism. He said: "Because my door is 35 inches."

If that is a little bit about what an elementary program would look like, in a secondary program, what about the physical space of the schools? Schools are not very aesthetically pleasing places. We don't like to admit it. Some of them are, but most are not. I like to concentrate my efforts, if I were the principal, on the foyer. There are tremendous design opportunities in the foyer--tremendous opportunities for students to exhibit, for students to make that an inviting space. One of the better uses I've ever seen, by the way, was to make the foyer the entrance way, if it's large enough into the library. So that when people come into the school, they walk into the world of books--and this is what we are about. That's thoughtful, in a sense of saying "This is a school, this is a place of learning."

Chimes--Japanese use chimes rather than bells. Why do we jangle each other to death at the end of a period--why don't we use chimes? And we put signs up that say all visitors must report to the front office! We don't have many plants in our schools. Why can't whole classes of people get donated plants from florists and put them up and make the place attractive, aesthetically pleasing. Schools would look very different if the arts played a much more integral role than they do now.

#### ATA CEASES BUSINESS OPERATIONS

As a result of action taken by the Board of Directors of the American Theatre Association, in consultation with legal counsel on April 5, 1986, the ATA ceased its business operations on April 30, 1986.

The previous divisions of ATA (ACTA, CTAA, SSTA, and UCTA, representing community theatre, children's theatre, secondary school theatre, and college/university theatre respectively) have all formed separate corporations. For information about membership, please contact:

American Association of Community Theatre (AACT, formerly ACTA): President--Bea Miller, 3757 Waynoka, Memphis, TN 38111.

American Association of Theatre for Youth (AATY, formerly CTAA): President--Barbara Salisbury-Wills, University of Texas/Austin, Dept. of Fine Arts, Austin, TX 78712.

American Association for Theatre in Secondary Education (AATSE, formerly SSTA): President--Bill Rough. Treasurer--Judy Rethwisch, 1719 Stenwood Way, Fenton, MO 63026.

Association for Theatre in Higher Education (ATHE, formerly UCTA): President--Beverley Byers-Pevitts, University of Nevada/Las Vegas Dept. of Theatre, Las Vegas, NV 89154.

#### AACT/FEST UNDERWAY IN KS

The biennial festival sponsored by the former ACTA, now AACT, is well underway across the country and in Kansas. Formerly called FACT, the AACT/FEST will be held in conjunction with the annual AKT Convention in Salina, March 27-29, 1987. Our three judges will be: Jerry Crawford, University of Nevada/Las Vegas; Suzan Zeder, playwright from Dallas (who served as adjudicator last February at Convention); and Kent Brown, University of Arkansas. The festival will be held at Marymount College in Salina, and Tech Day will be held October 4th. All community theatres in Kansas should have received information by now. If you have any questions, call AACT/FEST Chair, Charles Kephart at the Salina Community Theatre. (913/827-6126).



THINK TANK SESSION  
(remarks by Carol Fineberg, Facilitator)

Steve Kaagen mentioned a number of things that he knows and that I've been happy enough to be able to prove, especially that the arts make a difference in the intellectual ability of students. Any of you who have ever worked with students know this is so. The problem has been to prove it. We know, for example, that when a good arts in education program is in place that it is comprehensive--that includes not only regular, sequential instruction in the arts--music, art, drama, literature--in their own forms and discipline, plus a steady, rich diet of seeing productions, talking about productions added to that, plus encounters on a regular basis with working professionals in the field, that something wonderful happens to kids. From kindergarten through 12th grade.

What is that wonderful thing? And how do we prove it? I have just completed a study in New Rochelle, New York, where we looked at a program over a three-year period and discovered that if we used standardized tests (those terrible things that most of us shudder when we think of--and rightly so), that we could prove that kids who have this steady diet of the arts in education are not only maturing nicely, thank you very much, but in fact they are going well beyond what their normal expectancy is in what we call higher-level thinking skills--synthesizing, analyzing, criticizing, making judgments with knowledge behind them--all of these things which we think we are educating kids to do. You know, we are not really supposed to be just educating kids to decode the primer. We are really supposed to decode the primer as a step toward really reading and understanding literature, and going to a play and understanding what it's all about, and watching something on television with a certain amount of critical judgment. Anyway, we know that can happen if you have a good arts in education program and the New Rochelle study proves it. We welcome any doctoral student around the country who would like to take that study and really tear it apart and test it in their own locality. That program is going to be 8 years old this year. It doesn't happen overnight and you can't just come in, institute a comprehensive or whatever program in a year, and then go back the

next year and test it so you can prove to the guys in whatever funding office that this works. That is a conspiracy to continue mediocrity. Ask me.

All right, we know that arts make a difference intellectually, we know the arts make a difference in terms of the improvement of school climate. There is a wonderful educator who made the case that if the school is a pleasant place to be in, more kids stay in it instead of going and hanging out on the corner. In fact this is so, and when you have art products and art work all over your school, and you have people engaged in making something together, whether it is music or a play or a mural, something happens to the spirit of that school, and you will know that because you are all involved in it, in one way or another. We know that a good arts in education program helps us understand the arts better, but that's easy.

Second major category we know about is that bad arts instruction not only makes the average person arts ignorant but it also creates an apathetic public. We've got our work cut out for us there, because most of the people in this country I'm very sorry to say are the victims of bad arts education, and a lot of them are heads of schools, heads of State Education Departments, heads of major corporations. They hated art. For 6 years they learned how to shade the side of a barn--this was supposed to be their art class. In music they were told they couldn't carry a tune, so they had to mouth the words, and they couldn't wait to get out of that because it was bad at best. The number of places in this country that have had exceptionally fine arts programs have never been the majority, so we have a legacy that we have to overcome.

Now, there have been wonderful, wonderful ways of overcoming this problem that have been developed in the last 10 years. Much of it is a result of taking the leadership or having the arts organizations, the theatre groups, the musicians and painters and artists taking over a bunch of educators for a weekend or a week and putting them through the real thing--the creative process at its best, and you would be astounded at the number of converts that have been made as a result of these experiences.

Fineberg, continued

best. You cannot beat that kind of alliance. We see it in action in artist-in-residence programs and I know you have a strong artist-in-residence program in Kansas. We see it in other kinds of programs. We see it in what happens with touring programs that come through the state. I was privileged to be in Grand Island a couple of weeks ago and saw the Guthrie production of GREAT EXPECTATIONS. Nothing was more exciting than seeing high school kids pushing and shoving that scenery with the people from the Guthrie and encountering for the first time what professional level scenery is all about. They saw them roll the canvas out on the floor to make a different floor, and one of the kids said "Oh, I never thought of that. What a great idea." They also had a chance to talk with the actors and to play with them, if you will. It was a wonderful experience. And then they saw the performance that night. My question was, "Well, now, isn't it possible for the Guthrie people, in alliance with the local theatre group, to go back into the school the next day and talk about the performance and get some kind of dialogue going and reinforce the legitimacy of the community theatre group in the process?" That kind of thing, if you schedule it ahead of time, can be done. Not always, but enough time to make it worth the effort. I also think that when we think of artists-in-residence we don't always think of the various people involved in theatre--the playwright, the scenic designer, all of these people can be legitimate solo artists-in-residence connected with theatre groups.

The second part of the process is where do we go? Now that we know so much, where do we go? Where do we go in our own community, in our own back yard, and what do we tell ourselves we must do? The tendency always is I think to determine what everybody else should do. I would like us today to be very disciplined and talk about what we will do as individuals and organizations. I think many of you already know. It's a question of committing it to paper.

I was going to start with a problem census and have you tell many of the problems that you encounter in gettings things going. Like can you get the buses to get the kids to get to the events, or you can't get the release time to take the kids--those are all real problems, but many of those problems tend to

remain unsolved because nobody asks "why?" and nobody asks "can we change that?" Maybe one of the things is not so much to define the problem, but to turn the problem into a basis for a strategy for changing it. So I hope you will do that.

When you start thinking about where you would like to go, I would like you to think of two very important issues that go back to what we know about excellent arts in education programs. One of the issues is quantity, believe it or not, which is that kids seeing one live show a year are not going to show the kind of growth you want to promote. We are talking about a show a month. We are talking about seeing a performance or attending a reading, a staged reading or even a cold reading. We are talking about encountering the arts in process on a regular basis, at least once a month. In the English class, in the social studies class, over at the local theatre. We are talking about quantity issues.

Then we are also talking about quality issues. Remember what we said about bad arts education. The same thing goes for bad art. And if you really want to address the issues of "why aren't they using my resource?" take a look at the quality of it as well as every other issue, and that's the hardest thing of all. I evaluate a lot of programs and one of the hardest things to get people to do without feeling threatened is to look at the shortcomings of the organization, of the individual artists that are part of it and I am not an advocate of saying "look at the shortcomings and then get rid of all those short people." Rather, "what can we do to increase the level of quality?" Who should we be bringing in to help train our people to get to a higher level of functioning? I think, for example, of Toledo, Ohio, where there is a wonderful glass-making community. Their arts council and the glassmaker guild took the lead and said "Hey, we want to use this extra money from the Locals Test Program to bring in some of the master craftsmen in glassmaking to work with our people so they can benefit from that experience and increase the quality of their own work. Great! How mature of that organization to see what it needed and go out and get it. So quality issues and quantity issues are what we are concerned with.

The next thing, and you can think about



Carol Fineberg, continued

conomic development. In Lima, it was attracting corporations to the area, which meant they had to have the kind of lifestyle available to the executive class of the corporate group that would make people say "Yes, I'll go to Lima," instead of saying "Lima--let me out!" This can happen in any area where economic development issues have been identified and where quality of life issues have been identified and where the arts can play an important part. When corporations are looking, they not only think about climate in terms of how cold it gets, but they are thinking of climate in terms of what is rich for the soul.

Speaking of "rich for the soul," a very interesting new statistic has shown itself in recent research. When teachers have fulfilled all their requirements in terms of content for their work, but they still need 30 points to get their next salary differential, what kind of courses do you think they take, mostly? Arts courses. If they are given the choice, they will opt for making art, talking about the arts, participating in some kind of course where the cultural scene is the subject. So we know that. We've got to act on it.

What else do we know? We know that localities and states will not give you money even if you have a great economic development argument, if you don't do your advocacy and lobbying work. I can't tell you how important it is to write those letters to your local legislators. That is how they determine where the wind is blowing. It may mean taking them out to dinner. If they won't come to you, it means coming to their office. It means having a lobbying day at the state capitol, and all the other things you know about because you read about them and many of you do them. I am not sure that any of us does enough of it. And it's just as true for the city council level as it is on the state legislative level.

Okay, another thing we know. It's that doing art, putting on a play, making a mural, having the dancers participating in the dance performance is not enough. It is not enough in the schools, and it really isn't enough to make an artist. One has to also look at art. One has to look at performances, with higher and higher levels of inquiry, and that process of looking at art and making aesthetic judgments should start

in school, or at least should be reinforced in schools. We can't have that kind of process unless our teachers have gone through it. Here again we look to you, the professionals in the field, to help teachers understand the issues beyond the first impression, that underpins what happens in a performance. For example, it's all very well to go to a play and come out of it and say "Gee, I liked it" or "I didn't like it." It's quite another thing to talk about some of the properties of that play, talking on a level of "Well, if I didn't like it, let's see why not." What was happening to the characters, how did the script evolve, how did the director work the people around the stage--all the wonderful issues that you as arts professionals know from the inside out. Our teachers need to share with you those insights, to the point where they are then sharing those insights, hopefully team-teaching with you, in their classrooms. So that what we do is raise a more literate audience for each of the art forms.

They also want to know a little bit about the history of the art form. If it is theatre, let them know where all this theatre comes from. Colleen Dewhurst made reference to it last night. How much of it comes out of a religious experience that is so primary that we can trace it back to the earliest evidence of human encounter. How much of it has to do with class and social institutions and economic conditions. If I were a history teacher, I couldn't live without references to the history of the theatre and the dance. History in social studies classes tends to be all the causes and all the effects of all the wars. It doesn't really prepare us for how to keep the peace, does it? The most unpopular course of study in most education polls most years is history. Why? Because it's all the wars and all the causes and effects of them and that's all. There's more to history than that and it has to do again and again with that cultural legacy. We need the arts people to help us reinforce those understandings in the curriculum.

What else do we know? We know that arts organizations, the community theatre, the local museum, the local symphony, opera, etc., that arts organizations and schools are the best allies. They are not always allied, but when they are, they are the

Carol Fineberg, continued

You people in the arts ought to know there's a lot you can do in the realm of staff development. For example, in New Rochelle, NY, some of this money is used to provide a course, a 10-week course meeting once a week for 3 to 4 hours, in the use of cultural resources of the community. So once a week everybody piles into a bus or into their cars and goes to a cultural center--the community theatre, the local museum, the historic sites, and they have an encounter with the people there. They talk first of all about the knowledge that is the base of what's going on in that particular site, and then how they can hook up their classes with these cultural sites. Teachers pay for that staff development course--anywhere from \$50 to \$250 (for which they get college credit, 3 points). We took them to the local college art gallery, where most of them had never been. The curator spent a long time talking about the exhibit on illustration as a fine art. The teachers were so intrigued, they not only learned themselves about illustration as a fine art but took their classes there, with a very specific objective in mind.

Translate that into theatre. If there's a rehearsal going on of a play, teachers might, as part of this staff development course, come and see a rehearsal, then talk with the performers and the director afterwards. They get a good hold on it, then come back with their kids and actually see it. And everything doesn't have to happen between 3 and 4 p.m. We found that teachers are perfectly willing, when it is something they are interested in, to do it from 6-10 in the evening. We have them down at the New York Philharmonic at Avery Fisher Hall, doing exactly that. They didn't get home till midnight, and they went to school the next day, and they were so excited they weren't even tired. Of course, they were collapsing on the weekend, but that's not our problem.

There's another source of school money that arts people, and theatre people in particular, should know about. It's money under curriculum development. Local school districts or regional districts spend a lot of time taking state mandates for curriculum and shaping them according to local needs. They pay teachers and consultants--who could be artists you know--who work together around a table,

pen and pencils and lots of books in hand, and shape a curriculum that talks about "this is the scope of knowledge we want our kids to learn in English literature in high school," or "this is the scope of knowledge we want our kids to learn in social studies" and part of that scope and knowledge has to do with a cultural legacy of the mid-west. Well, here you are the experts in that area. You can be teaming with your school people, and out of this development, not only this scope of knowledge, but a whole bunch of suggested activities that kids and teachers would be engaged in as part of their quest for this knowledge. The money is there--you need to know where it is and how to go after it.

Okay, what else do we know? We know that states and localities have more money for the arts than most arts people realize. They don't always use it for the arts. For example, we know that in the National Endowment for the Arts' Locals Test Program, an experimental program where local arts agencies (like the local arts council) or a state agency (like the Kansas Commission for the Arts) could apply for federal dollars which, if they were matched with public money (meaning state-appropriated, or local-appropriated money from the mayor, from the city council, from the schools) that this new money shows up right next door, right upstairs as it were, in Nebraska. The Nebraska Arts Council has that Locals Test Program, and that money has been re-granted to local arts agencies and to other local arts organizations. It's stunning what different cities and towns have done when they have a few federal bucks here, and the principle is the same. It could be corporate bucks, it could be any other new money that is then matched, leveraged as they say in the trade, with money from the locality. Lima, Ohio, with 45,000 people, depressed somewhat economically, was able to get more money than the mayor, chamber of commerce, or the city council even thought they had for a 3-year period to enhance the arts in Lima. How did they do it? They used, and this is the second piece of leverage, they used the argument and the program of economic development. State senators and assembly person are not always very responsive to the "art for arts sake" argument. But they are very responsive to the notion that the arts assist in the solving of problems of eco-



Carol Fineberg, continued

We know that if people have had arts experiences they don't really work very hard to increase the amount of the arts budget in any school district. So one of the first things is to change that. What else do we know?

We know that finding and nurturing talented kids puts most teachers in a very vulnerable position. You're walking on eggs when you start working with talented kids. Why? Just look at Colleen Dewhurst. How would you have liked to have her in high school? They are non-conformists. They are "nay-sayers" when it gets in the way of their view of the world and their place in it. They're tough critics and usually are either very outspoken or they withdraw completely because they don't want to be bothered with all that irrelevancy that is going on around them. They are tough--and I speak from experience. I have taught a number of actors who are now on Broadway and in regional theatres. It was murder keeping them in school, because they were busy, they already knew where they were going. Moreover, they got in trouble all the time. They cut classes. I had a group of kids at the High School of Music and Art in New York (site of "FAME"), who in the early 70's were the bane of the music department's existence. Why? They used to sneak into school at about a quarter to eight in the morning. School really didn't start until a quarter to nine. They would find their way into the auditorium, open the cage where the piano was kept, and gather around it and sing gospel. Now can you imagine such terrible, awful behavior? It set that school on its ear. The music chairman came bouncing down to the principal's office: "you must protect the piano." I kid you not.

We did a whole conflict resolution process with these kids and we turned them into a club. That club then had permission, because the faculty advisor was a great and knowledgeable person about gospel music--me. What Carol Fineberg didn't know about gospel music would fill volumes, but I knew about kids, and they taught me gospel and they got so good we took them on the road. They got so good the music department finally was convinced they should be a legitimate entity, and gospel music should be part of the curriculum of the music department, now called the "high school of music," where kids take 2 periods of music each day. And on and on. But they were difficult kids because they wanted something

of their own in their own art form and they got it. And they are one of the prides of that High School today.

Talented kids are really hard, they don't follow rules. They are usually very bright and they're not always the best "citizens" in the school unless you take them under your wing and broker the system for them. I know that's something you do all the time. But it's nice to have it recognized.

We know, in addition to the points I have just made, that schools have more money for the arts than you think. They really do. Now, where is that money? It's not called music money or art money. It may be called remedial money. It may be called cultural enrichment money--that paired with parent association money. It may be State Education Department money under Chapter II. Chapter II is a small pot of money. It is not a lot of money--a small pot of discretionary money that every district is entitled to on a formula basis. It is administered by the State Education Department in any state, and it's Federal money. Most Chapter II money during the last few years, ever since it was born, comes out of old Title III money, if any of you were around that long. 80% of Chapter II money has gone for computer education. Did anybody mandate that? No, it was a local option. You who are the arts advocates and arts educators and artists need to know that pot of money exists and get ahold of it. How do you start? Talk to the superintendent; talk to the building principal. Talk to the State Education Department -- do some lobbying.

There is also money in school districts for what is called "staff development." Staff development, artists, means teacher training money. A lot of school districts set aside a small amount of money. They pick a priority and say they want their teachers to learn a certain technique for effective teaching, or they want their teachers to learn how to use those damn computers they bought 3 years ago. Staff development money is generally used for things that the squeaky wheel points out. If the Director of Curriculum and Instruction in your school district has a pet priority, which may be based on extremely good common sense, that's what is going to determine what staff development money goes for.

Fineberg, continued

this in your strategies, is visit each other. I once did a teacher's guide to go with the national exhibit of King Tut. One of the questions I tried to ask myself as I was preparing this material was "How come the Egyptians were doing what they were doing while the rest of us, our ancestors, were living in caves, you know and itching and scratching." And I thought, well, what did the Egyptians have, among other things, that cave people didn't? And it was a formal kind of communication--written communication. Those old papyrus papers were used and it helped link people who were doing, perhaps trying to solve the same problems in different locales. But there were doing it in different ways and with the writing they were able to share that. Well, the same principle holds today. There's a state education conference that brings people together every year. There are the various arts conferences such as yours, which is most distinguished, that happen every year. There are opportunities to visit with each other. There are the chances to visit different local arts groups. Go see the community theatre group in action, a couple of hundred miles away. Invite them to visit you. Go see the schools. Visit with each other, talk with each other, encourage teachers to look at each other's schools. Those of you who are school principals, see if you can find a way to go see the schools on the other side of the state and benefit accordingly. It is not very expensive and it reaps tremendous rewards.

One final thing. It is a platitude. One that comes from the gut. And the platitude is, the arts are our survival. If the arts go, we go. They, as Colleen Dewhurst said so eloquently last night, they tell us who we are. They point the way for our best behavior. I get very concerned both as a teacher and as a citizen, at what seems to be a decreasing level of caring that goes on in our big cities. And I think the arts can help remind us of where we should be going. And I can't wait to see who in this room is going to write the play about the farm family and get it out in the regional theatres and bring it into New York. That is Colleen's challenge that everybody here should look at.

So in sum, what do we know? We know the arts have a lot of potential and we know

that there are ways to support them. What should we do? We should go for it.

RESULTS OF THE THINK TANK SMALL GROUP PROCESS

(About 90 people participated in this process following Carol Fineberg's remarks. They broke up into groups of 8-10 and brainstormed in response to the challenge: WE CAN)

Group 1 -- WE CAN:

1. Find our Chapter 2 money
2. Increase exposure to the arts (quantity)
3. Exchange/cooperation of arts with schools, communities, etc.
4. Teacher exchange
5. Get into wallets through children
6. Corporate funding
7. Tailoring of arts to audience--not pandering, but an educational process
8. Merge audiences
9. Festivals--revitalize; education administrators re the value of festivals
10. Pool seasons into one

Group 2 -- WE CAN:

1. Find out about money (Chapter 2, Locals Test Program, NEA)
2. Find out what local/state arts councils can provide; get on mailing lists
3. Publish newsletters/weekly calendars
4. Have local meetings with reps from all arts groups and schools
  - to foster increased communication, avoid duplication
  - to utilize each other's skills
5. Introduce/foster/balance curriculum with integrated arts component in an active way
6. Educate business and industry about arts
7. Network! Communicate! Educate!

Group 3 -- WE CAN:

1. Make a play about parenting 125 yrs ago
2. Bring kids to work backstage
3. Give credit for art courses
4. Add an arts requirement for graduation
5. Educate parents to support the arts
6. Form parent booster groups
7. Write art objectives into the curriculum
8. Nurture individuality
9. Open university casting to teachers in the community
10. Develop study guides
11. Share guest artists
12. Bring community artists into schools
13. Give university students credit for community work



## THINK TANK, continued

### Group 3, continued

14. Send university students into lower grades to share
15. Set up playwriting project in school districts (like Sam Smiley did in Bloomington)

### Group 4 -- WE CAN:

1. Share resources: independent schools and small schools
2. Identify our resources
  - a) establish line of access to organizations
  - b) develop additional resources
3. Educate our administrators
4. Get the people at the top of each organization in touch with each other
5. Help organize in-service days
6. Contact businesses and organizations for "seed money" to take to administrators for matching funds
7. Be ready to talk \$\$
8. Concentrate on "arts across the curriculum"--tie in the arts with other areas in the school
9. Keep lines of communication open between various levels of the same school district
10. Peer tutoring--cross communication between grades. Senior high students can work with lower grade levels
11. More interplay between community theatre and schools--encourage community theatre to come to schools and let students and teachers know how they can fit into the community theatre's program
12. Form coalitions of groups with same goals; e.g. work with K-NEA in lobbying for funds for education

### Group 5 -- WE CAN

1. Work for Fine Arts graduation requirements at high school level (begin at the local level)
2. Organize ourselves to look at needs, devise a plan of action, and then act (And stick to it--don't give up easily)
3. Work toward creation of curriculum-based, sequentially-structured arts program K-12
4. Reach out to use high quality resources available throughout community and state

### Group 6 -- WE CAN:

1. Have lunches/dinners with community artists
2. Have adjudicators for local productions
3. Do letter-writing campaigns (also student)

### Group 6, continued

4. Add creative theater in elementary schools
5. In-service-schools (all sides of the craft; scenery, costumes, etc.)
6. Invite high school to community theatre rehearsals
7. Use theater process with juvenile delinquents
8. Identify creative students and free them to be creative
9. Feedback with students with touring companies
10. Use fully the services/resources in area (ie, find out what they are)
11. Talk with librarians, catalogs, ask everyone
12. Involve students with decision-making process of administering theater
13. theater of "life" storefront script-writing
14. Use (identify) local talent not normally considered for theater (construction workers for sets, automobile clubs, quilting bees, street theater, tail-gate party) theater in the environment
15. Festivals
16. Convention coat-tailing
17. Opportunities in student volunteer work in local stations, theater
18. Lobby (if everyone in this room went out and called their senator today, it would make a terrific difference statistically)

### Group 7 -- WE CAN:

1. Incorporate arts in the basics
2. Target community groups to help facilitate in school arts performances and resources
3. Share, not complete--pool resources
4. Explore a "United Fund" ticket sale--a sampler of the arts in the community
5. Give them experiences on a consistent basis
6. Educate the principals
7. "Wingspread" conference with all the arts in Kansas
8. Do it in school in class structures to make it a priority
9. Get performers in the schools
10. Have an arts day and put an artist in every classroom
11. Use the arts to mainstream special ed classes/students/teachers

### Group 8 -- WE CAN:

1. Meet people--communication to reduce level of arrogance

## THINK TANK, continued

### Group 8, continued

- to create awareness...what does happen
- write letters to stimulate action
2. learn the routes to more money
- how can we use each other's money?
3. identify benefactors
4. Avail ourselves of continuing education
- professional training
- encourage people to seek out personal growth
5. Reach administration and administrators
- recognition of theatre achievements
6. Be less provincial
- travel to see other people's work and ideas
7. Identify administrators problems in supporting theatre
- money
- plan of organization: goals articulation
8. Educate each other

### Group 9 -- WE CAN:

1. get artists into communities
2. educate/communicate--discover possibilities (reach out--examine)
3. Development of "Catchman" areas
4. Open communication between "theatre communities" in city--support activities
5. Encourage development of arts councils to aid cooperative efforts
6. Development of "share" network

## FOLLOW-UP TO CONVENTION

On July 2, 1986, AKT joined forces with the Kansas Arts Commission and the State Department of Education to bring Stephen Kaagen back to Kansas to facilitate a meeting of arts leaders and supporters to develop an agenda for Arts in Education in Kansas. THIS IS A DRAFT & NEEDS WORK

### The Vision - Americans for the 21st century

- Education-Economic Development Connection (transition from the work of the hand to the work of the mind)
- Skills students will need to do well occupationally and to enjoy their lives--many of these skills are learned through the arts:
  - design and innovation skills
  - multi-dimensional approach to solving problems
  - creativity and adaptiveness

## Follow-up to Convention, continued

The Goal -- universal access of all public school students to arts experiences--K-12 progressive involvement of students in visual arts, performing arts, music--in the doing, studying of art forms and exposure to art forms. Incorporation of the arts as above on a par with other academic subjects.

### Specifics of the Goal -- Elementary School:

- \* one hour of music each day
- \* at least two hours of visual arts instruction each week
- \* know-how of elementary teachers Junior High/Middle/ and High Schools
- \* enough trained specialists in visual arts, performing arts, music to provide continua of experiences
- \* history of fine arts integrated into secondary school curriculum--multi-sensory approach to absorbing cultural heritage

### Implementation - in the talking/planning stages

- \* Creation of a report regarding cultural development in KS for the 21st century (blue ribbon group meets for 2-day retreat and creates report which is widely disseminated)
- \* Activity in several regions of the state spearheaded by university or arts council leadership (or other arts leadership) to muster resources to implement above report; advocate for legislative proposals growing out of above report.
- \* Other strategies include work on college admissions requirements; teacher program approval; in-service education; replication across Kansas of the USD 501 Topeka Adventure Center; doing a needs assessment (already underway through the state department of education, should be ready by December 1986); promotion of arts in Kansas through articles in magazine like Kansas Magazine, Kansas Historical Journal, etc.; and follow-up by AKT at the 1987 Convention in Salina.

AKT has been in touch with the presidents of all the statewide arts organizations, as well as with the Commissioner of Education of Kansas and the Kansas Arts Commission. This effort is very much in progress and we are grateful to those AKT members and the educators who were our guests in February for your hard work and support.



1986-87  
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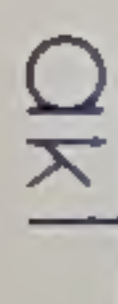
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